# ANCIENT EGYPT

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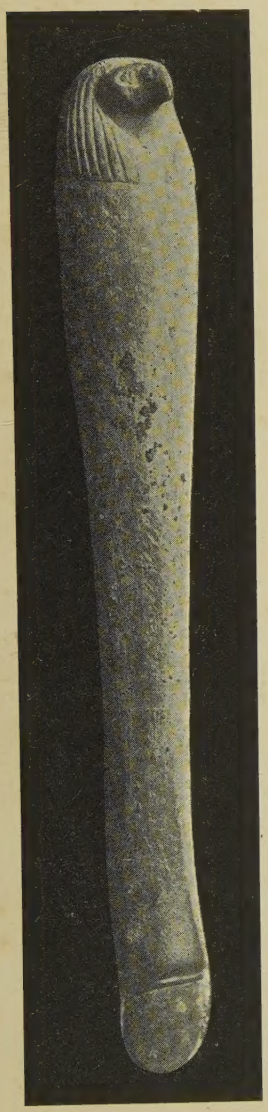

CONTENTS.

1. PAINTINGS AT GHASSUL.
REV. J. G. DUNCAN.

2. THE HIDDEN GOD.
DR. T. H. GASTER.

3. A PORTRAIT HEAD.
THE FINGER OF GOD.
FLINDERS PETRIE.

4. AN EARLY SED-FESTIVAL.
DR. M. A. MURRAY.

5. NOME COINS OF EGYPT.
J. G. MILNE.

6 REVIEWS:
EGYPTIAN UNIVERSITY WORK.
LOUVRE CATALOGUE.
JEMDET NASR.
WIENER'S ESSAYS.
INFLUENCE OF ISLAM.

7. JOURNALS:
FRENCH AND GERMAN.
ENGLISH AND AMERICAN.

8. NOTES AND NEWS.

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## THE PAINTED HOUSES AT TELEILAT GHASSUL.

THERE is not much doubt that the early inhabitants of Canaan, who painted designs on their finest pottery, must occasionally have used the same means of decoration for the walls of their houses, and adorned them not only with conventional pictures or designs, but painted on them also scenes of incidents or ceremonies illustrative of their experience and beliefs, just as we adorn our walls with artistic paintings of landscapes or figures that have a general interest. We know that such painting may be prehistoric, as on the well-known tomb at Hierakonpolis.

Yet it has always been a surprising fact in excavation that no trace of any such art or decoration has been found in any houses discovered in Palestine. On Ophel the only trace of mural decoration which we found was on the walls of a rock-cut cistern. There the walls had been covered with two or three thick layers of mud plaster, the upper coat being carefully smoothed and all baked hard, probably by charcoal fires lit in the bottom of the cistern. On the surface of the smoothed coat was a heavy coat of the dark reddish-brown colouring so commonly found in the decoration of pottery, and this coat of paint had been renewed from time to time. We assigned the latest use of this cistern to the Byzantine period, and accordingly attributed the painting to the Byzantines. The cistern had undoubtedly been an old cistern re-used, but the plaster was of the type which we generally regarded as Byzantine.

In view of the recent discovery of paintings on the walls of houses at Teleilat Ghassul, it may be that our conclusions as to the late use of baked plaster on cistern walls, and of paint as a decoration or preservative on these, are wrong; indeed this cistern with its painted walls may belong to a much earlier period than we supposed. In none of the houses, not even of the Roman period, was a trace of paint found on the plaster of the walls: though in several cases the plaster remained intact on walls that stood several feet in height.

At Teleilat Ghassul on the Northern Tell, Père Mallon has found, in an area measuring 30 by 40 metres, three houses whose walls still stand to a considerable height, and all of them bore traces of having been not merely covered with colouring material, but adorned with extensive paintings, more or less conventional in style. The walls were of brick covered with two coats of plaster. The coarser under coat was about two centimetres or, roughly, almost an inch thick. On the top of this had been laid a much thinner coat of whiter and more refined plaster, which had been carefully smoothed for the reception of the paintings. The artist had evidently drawn a line straight across the wall at a fixed distance of 50 centimetres, roughly 20 inches, above the floor of the room, and above this line he sketched in and painted his pictures. The colours used were light and dark red, brown shading to black, yellow, and white, practically the ordinary colours used in pottery decoration of that period, and the materials used had doubtless been the same.

The size and extent of these wall paintings or frescoes is quite surprising. The artist did not decorate by painting a series of two or three small scenes at intervals on the wall. He covered the whole wall of the room from 20 inches

above the floor practically to the ceiling, it appears. In one house the fresco covered a space five and a half metres or about 19 feet in length, a measurement which not only indicates a considerable degree of confidence and ambition in the artist, but suggests also a room of unusual size, compared with the idea we have hitherto entertained of early Canaanite dwellings.

This fresco, however, has unfortunately suffered so much from scratching and denudation during and since the destruction of the town that it is quite impossible to form any idea of the subject-matter or even trace any figure or details of the picture.

In another house the wall measured 6 metres, or roughly 20 feet in length. This wall had been completely covered with a painted scene, of which only about one-third was dimly traceable. The fresco represented a series of figures, of whom six or seven persons remain. They stand on a horizontal line drawn by the artist 20 inches above the floor, and all are looking in the same direction, eastward, towards a shining object. The first two figures have their feet on a small stool, and appear to be seated. The others are standing. In front of the shining object, and facing these seven persons, stands a smaller figure which Père Mallon thinks may represent a servant or a priest. The fresco is too incomplete to allow our forming any definite idea of what it actually represented. Naturally, we incline toward a religious interpretation. If the details of the "shining object" had been more clear, or the attitude of the figures more discernible, it would have been easier to form some idea of the scene depicted. As it stands, apparently not much can be made of it. There remain, however, the two striking facts: the elaborate decoration of the wall, whatever its purpose, and the size of the room.

In the third house examined, three of the walls had been similarly covered with paintings, but only one wall bore definite traces of the picture which had covered it, and that a mere fragment. Here the subject-matter had apparently been different, and the painting may have represented a hunting-scene or a landscape. Near the top of the wall and facing towards the west is the figure of a bird painted in black. It has been somewhat damaged by scratches, but the general outline and several details, such as the head, breast, foot, tail, and wings, are well preserved and indicate the skill of a master draughtsman.

The fresco containing the figures and shining object seems to be of a conventional type and suggestive of a religious subject, but the figure of the bird "gives the impression of an art free from all convention and inspired only by nature" (Mallon). Successive layers of paint superimposed on these paintings suggest that they had from time to time been renewed.

Naturally, we are inclined to think that these houses were places of some religious significance or associated with some form of cult or other: but we are assured by Père Mallon that they are not palaces, nor temples, but private dwellings. Similarly at Kahun, even in workmen's houses, painting remained on walls, showing a façade of a house, and a scene of the interior. (*Illahun*, XVI.)

Whatever they were, these paintings throw a new light on the civilisation of the inhabitants of Canaan in the time of Abraham and Lot, for if the date assigned to the final destruction of this town be, as we suppose, about 2000 B.C., these paintings cannot date later than that period; and if these were private dwellings we are led to the conclusion that the people of this early civilisation, the wealthier at least, built houses with rooms of considerable size and decorated their walls with pictures exhibiting artistic skill. The general use of plastering

may account for the rarity of inscriptions remaining, for such plaster could not long withstand the dampness of the soil in the rainy seasons, apart from destruction by war or earthquake ; and we are not surprised that few houses have been found of an early date showing traces of plaster on the walls of the rooms or floor. It may, therefore, be due to climatic conditions and the exigencies of war and destruction that we have not previously discovered any traces of plaster and such elaborate decoration on the walls of Canaanite or Hebrew houses in Palestine. In Deuteronomy (xxvii. 2) Moses instructed Joshua, after he should cross Jordan, to set up great stones and plaster them with plaster, and write upon them all the words of the Law. If such plastered pillars took the place of carved steles to any extent in Palestine, we are not surprised that so few inscriptions have been left to us. Certainly, so far as the use of plaster as a preparation for painting or writing at this early date is concerned, the discoveries at Teleilat Ghassul leave no doubt as to the authenticity of the practice, at a period centuries before the time of Moses and the Exodus.

J. Garrow Duncan.

## THE HIDDEN GOD.

THE prophet Isaiah describes how " that for which Egypt hath laboured, and the merchandise of Cush and the Sabeans " shall pass over to Israel, and how these nations will follow Israel in chains and acknowledge that Yahweh is the only god.

The words he puts into their mouths are as follows (Isaiah xlv., 15) :—

> " Only in thee is there a god and there are no gods beside.
> Yea, verily, Thou art The Hidden God, Thou God of Israel, Thou Saviour ! "

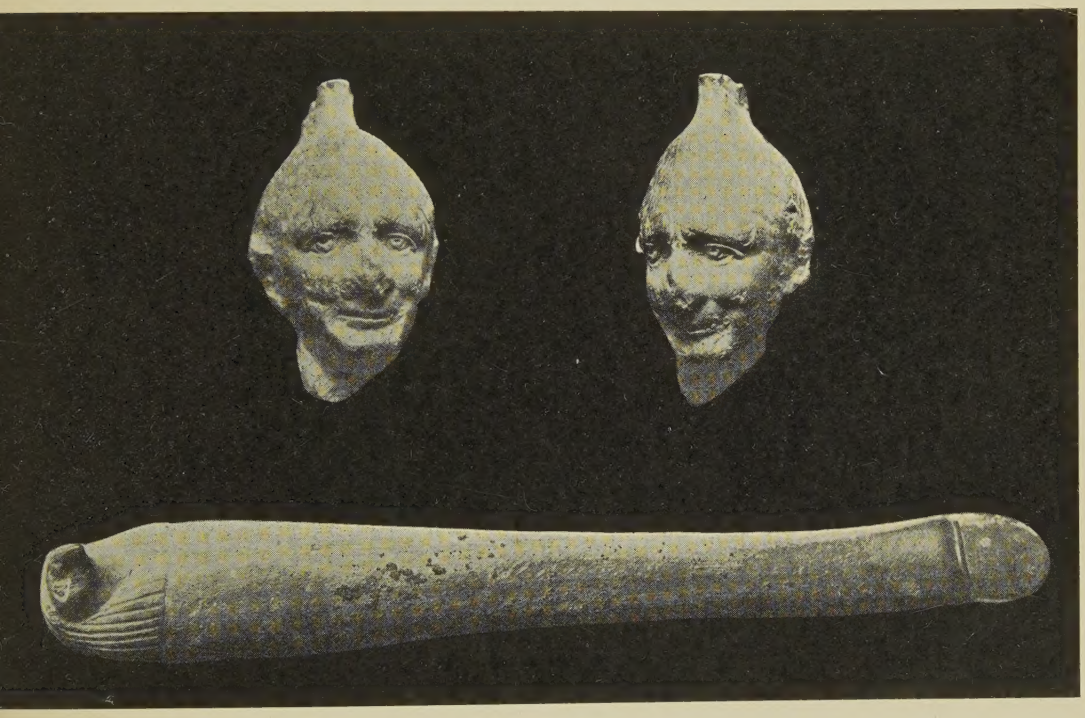
I venture to suggest that in the curious title אֵל מִסְתַּתֵּר (lit., A.V., God that hidest Thyself) the prophet definitely plays on the name AMEN, meaning properly " Hidden One."

This gives point to the whole oracle. Egypt and her satellites will come over to Israel and will recognise that Yahweh, and not their own deity, is the real Hidden One.

THEODO HERZL GASTER.

## A PORTRAIT HEAD.

Long ago I bought in Cairo a little head modelled in gesso. The individuality and audacity of it are attractive; the satirical expression mocks, while the eyes and brow are those of a self-contained master of men. It was clearly a portrait, and as such could hardly be intended for other than Caesar—Caesar laughing at the Alexandrians with contempt. The head, however, seems too narrow to agree with some other portraits. On the other hand, it agrees with the character of the coin portraits, and the shape of the head agrees with the discarded bust of the British Museum. May not the more grandiose bust of Naples have exaggerated the cranium out of respect? This is here published for criticism, and possibly a rehabilitation of the discarded bust, as being perhaps copied from a lost original.



## THE FINGER OF GOD.

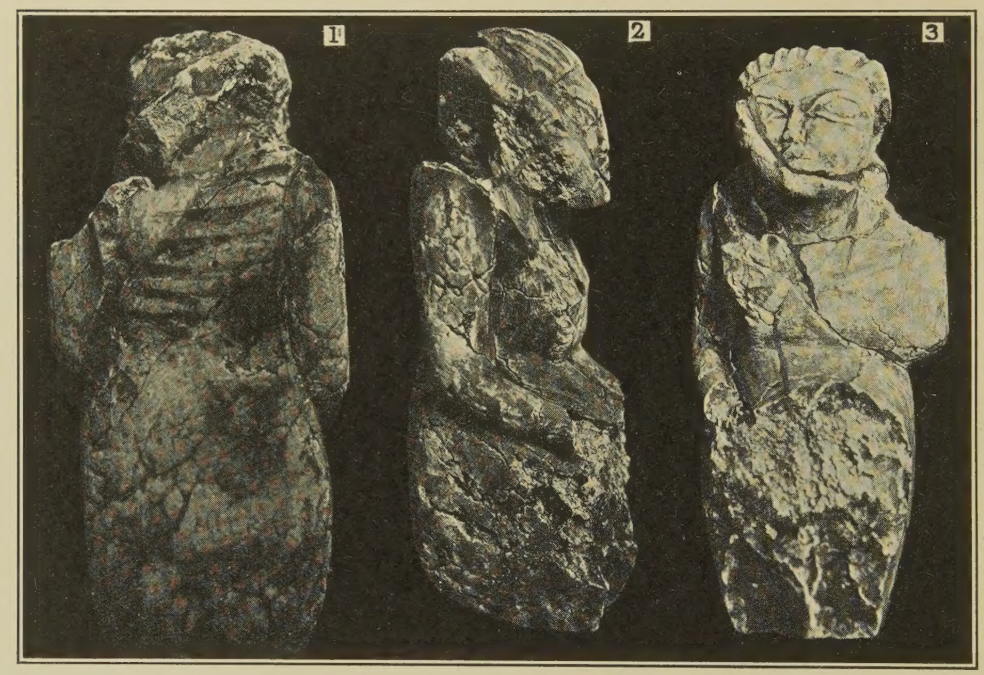
Below I take this opportunity to add a purely Egyptian *sacrum*, also in University College, a wood carving of a finger, springing from a falcon's head. That head was an emblem of Ra and of Horus, but also used for *sacra* in general, as on the oars and steering-posts of funeral boats. Such a symbol as a finger for divine action was familiar in Egypt. "Then the magicians said unto Pharaoh, this is the finger of God" (Ex. viii, 19), and the Israelite commandments were "written with the finger of God" (Ex. xxxi, 18; Deut. ix, 10). The same view appears in the appeal, "if I with the finger of God cast out devils" (Luke xi, 20).

No doubt the wooden finger shown in the illustration above was used in ceremonial and magical acts by the priests.

Flinders Petrie.

## AN EARLY SED-FESTIVAL.

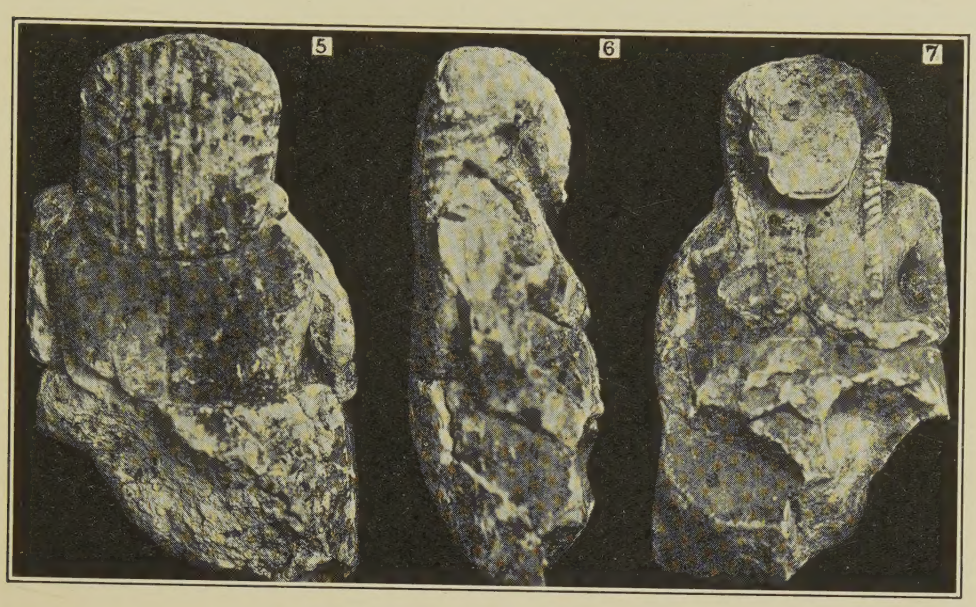
AMONG the objects found in the great *cache* at Hierakonpolis were two limestone statuettes, now in the University College collection. Both are somewhat broken, but are in sufficiently good condition to be recognisable. The larger of the two (figs. 1–3) approximates in style to the figure of the Scorpion King, and also to the dancing man on the large mace-head (fig. 4), and is therefore probably of the same period—before Nar-mer.




THE KING IN DRESS OF THE SED-FESTIVAL.

The two statuettes represent the King and the royal lady (wife or daughter) in the Sed-festival. The King is not bearded, but otherwise in costume and attitude he conforms to the conventions which are found later. This shows that the type of representation as well as the actual festival were completely fixed before the historic period. The headdress is the *nemes*-cloth, worn rather further back on the head than in historic times; but though the lappets hang over the shoulders, as with the later kings, the cloth at the back falls in horizontal pleats to the waist (fig. 1) instead of being twisted into the well-known pigtail. The attitude shows the King seated stiffly on the throne, the right hand resting on the right knee (fig. 2), the left holding the characteristic cloak of the Sed-festival across his body. The face is rather broken, but the features are still visible. The thick lips and small mouth are unlike any known king, but as

the eyes are of the same type as the Scorpion, I suggest that it may be a portrait of that King. Height of statuette, 9.5 inches (24 c.m.).




THE PRINCESS IN THE SED-FESTIVAL.

The royal lady is unfortunately more damaged than the male figure. The whole face has disappeared, probably by disintegration of the stone (fig. 7), and the legs have been completely broken away. Figs. 5 and 7 show that the figure is represented as seated in some kind of chair, perhaps a litter like those

occupied by the royal ladies on the Scorpion King's mace-head. The method of hair-dressing is interesting, as it shows that the long tresses over the shoulders, so marked a feature of later times, were certainly ringlets at this early period. The waves of the hair are horizontal at the sides, vertical at the back. As the damage to the face extends also to the top of the head, it is impossible to see where the vertical ripples begin, whether at the forehead or further back. The effect at the back is of an entirely artificial headdress put on, like the King's, over the hair, but in front the long curls over the shoulders clearly represent natural hair. This method of hair-dressing was not uncommon in the Ist dynasty and even earlier (see *Hierakonpolis* I, pl. ix), when the hair is horizontally rippled at the back. The fashion of bringing only one tress over the shoulder appears rather later and lasted only a short time. Height of statuette in its present condition, 6.7 inches (17 c.m.) ; it was probably somewhat taller when the lower part was complete, but was always on a smaller scale than the male figure.

M. A. Murray.

# THE NOME COINS OF EGYPT.

In the course of the reigns of Domitian, Trajan, Hadrian, and Antoninus Pius, several sets of bronze coins were struck in Egypt which bore on their reverses the names of nomes, with types which were evidently intended in some way to symbolise the nomes: and these coins have frequently been discussed with the object of discovering the reason for their issue. In the light of the fuller information now available about the coinage of the Roman province of Egypt, which is due in large measure to the work of the late Signor G. Dattari, it seems worth while to return to the question and review the evidence.

In the first place it may be said that there can be no doubt as to the mint at which these coins were produced. One or two of the earlier writers on the subject suggested that there were mints in the nome-capitals which struck a local coinage, analogous to that which was issued about the same time in many cities in other provinces of the Empire, particularly the Eastern ones: but this view has long since been dismissed as untenable, and there is general agreement that the nome-coins (which may be used as a convenient short title) must have been struck at the mint of Alexandria. They are exactly similar in fabric and style to the other issues of that mint of contemporary date, and the obverse dies used for them are, if not actually the same, at any rate from the same models that were employed for those issues. If they had been struck elsewhere than at Alexandria, it must have been with dies and by workmen sent up from Alexandria: and such a proceeding would be almost inconceivable, in view of the general tendency of the Roman administration of Egypt to centralise everything at Alexandria.

The occasions for the issues are, however, less clear; and attempts have been made to connect them with periodic celebrations or with some local activities in the nomes. But it is difficult to find any formula on this basis which will fit the irregularity of their appearance: nome-coins are known dated in year 11 of Domitian, years 12, 13, 14, 15, and 20 of Trajan, years 6, 7, 8, and 11 of Hadrian, and year 8 of Antoninus—*i.e.*, the Alexandrian years commencing in A.D. 91, 108, 109, 110, 111, 116, 121, 122, 123, 126, and 144. Obviously there is no periodicity in these dates, and Dattari's paper in *J. I. A. N.*, vii. (1904), pp. 177–202, effectively disposes of the theories put forward; his argument can be strengthened by the inclusion of the coin of year 6 of Hadrian, which had not been discovered when he wrote.

Not only are the issues irregular in respect of the intervals between them, but they vary considerably in the number of nomes represented in each. The one series struck under Domitian includes coins with the names of 8 nomes: the five under Trajan, respectively 23, 26, 7, 10, and 1; the four under Hadrian, 1, 3, 3, and 50; the one under Antoninus, 18. Some additions may be made to these figures by new discoveries, as most of the types are rare, and of several only one example is known; but they are probably accurate enough to give an idea of the relative extent of the issues. Furthermore, some nomes seem to have been more favoured than others at the mint: the Saite is the only one for which coins were struck in each of the eleven years mentioned; the Herakleopolite occurs in eight, the Upper Sebennyte in seven, the Hermopolite, Memphite,

and Oxyrhynchite in six, the Arsinoite, Menelaite, and Sethroite in five. Fourteen nomes are represented only in the series of year 11 of Hadrian, which includes all that appear in any other series except the Oasis, known only for years 12 and 14 of Trajan. It would be difficult to suggest any kind of local circumstances in the nomes which would prompt such spasmodic commemoration by the mint at Alexandria.

It remains to be seen whether any light can be derived from the types used, either in themselves or in their relationship to other coins struck at Alexandria at the same period.

The coins of the first issue, in year 11 of Domitian, are definitely Greek in style and spirit: the deities chosen to symbolise the nomes are, with two exceptions, Greek, and the only local colour is given by adjuncts. For the Herakleopolite nome, the type was a bearded nude Herakles, with his club and lion's skin on his left arm, and a griffin on his right hand; for the Hermopolite, a nude Hermes, with a caduceus in his left hand, and a baboon, apparently, on his right (the only example published is in poor condition); for the Memphite, Isis, with vulture-headdress, holding a sceptre and an uraeus-serpent, with a bull standing behind her; for the Mendesian, a male figure, presumably Mendes, with Atef-crown, holding some unidentifiable object (here again only one poor specimen is known) and a sceptre, with a ram at his feet; for the Oxyrhynchite, Athene in two varieties, one with spear and sword, the other with Nike and double-axe; for the Saite, Athene with spear and shield; for the Upper Sebennyte, Ares with spear and sword, and with a stag at his feet; for the Sethroite, a similar Ares, but with an animal which seems to be a lion at his feet. It would appear that the general scheme adopted by the designers of these coins was based on the traditional equation of Greek and Egyptian gods, which went back at least to the time of Herodotus; they took the Greek deity who was regarded as the equivalent of the chief Egyptian deity of a nome, and placed on the coin his or her standing figure, after a Greek model, localising it by adding a sacred animal which they imagined to be appropriate; in two cases no Greek equivalent was available, so they fell back on Isis and Mendes, both personages well known in the Ptolemaic system of Graeco-Egyptian theology: and for some reason they failed to find an animal associate for Athene either at Oxyrhynchus or at Sais. Then, to prevent any mistake as to the nomes which they intended to represent, they added the names—a very sensible proceeding, as no one who was acquainted with Egyptian religious art alone would have recognised to what the types were designed to refer.

This issue was made at a time when the Alexandrian mint had just altered its practice in the choice of types as well as in their artistic treatment. Till year 10 of Domitian the range of types used for bronze had been limited; as a rule there were only one or two for each denomination at the same time, and they were often carried on for several years. For instance, from year 2 of Galba to year 7 of Vespasian, the normal types had been a bust of Nike for drachmas, one of Nilus for half-drachmas, one of Sarapis or Isis for diobols, and a Canopus or a hawk for obols. But in year 10 of Domitian several new types were brought in for each denomination, and the artists seem to have aimed at variety rather than uniformity; and the same tendency is very noticeable throughout the next four years. In these types the Greek element was much more pronounced than it had ever been previously in the bronze coinage; personifications such as Elpis and Tyche were figured, after Greek models; and, just as on the nome-coins, their names were added to explain who they were, thus emphasizing their

novelty. At the same time there was a marked improvement in the art and technique : the general appearance of the coins is much more like that of the issues of the Ionian cities than that of the earlier products of the Alexandrian mint ; in fact, their resemblance to some of the bronze coins of Smyrna struck under Domitian is so close as to suggest that they were designed by the same artist. It seems reasonable to conclude that new artists were imported to Alexandria, possibly from Ionia, and directed to exercise their skill not only in improving the style of the coins, but in introducing fresh types ; and, in carrying out the latter duty, they hit on the idea of using the traditional equations of certain Greek and Egyptian deities in connexion with particular places in Egypt in order to provide subjects for their designs. In short, the appearance of the nome-coins in year 11 of Domitian was linked with the artistic revival and expansion at the Alexandrian mint.

The coins of this series are all rare, and the output of them cannot have been large ; possibly the idea was not viewed with favour by the authorities, as the types were not repeated in the years immediately following, and it was not till year 12 of Trajan that any more nome-coins were struck. (There is a specimen of a coin of the Memphite nome in the British Museum, which purports to be of year 11 of Trajan, but it has been tooled ; a similar coin was obtained by Dattari, but he reported the date to be illegible ; so the existence of nome-coins of this year requires more evidence before it can be taken as proved.)

The issue of year 12 of Trajan was on a much more pretentious scale : not only were more nomes represented—twenty-three instead of eight—but the coins were larger, of the drachma size instead of the half-drachma. But the style and execution were decidedly inferior to those of the pieces struck under Domitian ; there had been a steady decline in the art of the Alexandrian die-engravers throughout the reign of Trajan, and, although the hand of a new designer can be traced in year 11, he did not introduce any improvement in the workmanship ; the figures are clumsy and the lines coarse, and the whole impression produced is one of carelessness.

The types used to represent the nomes accord with this impression. For most of the nomes which had been included in the series struck under Domitian, the artists of Trajan repeated the old designs with little alteration : in the case of the Saite nome they gave Athene an owl, to help in differentiating her from the Athene of Oxyrhynchus, and the gods of the Hermopolite and Sethroite nomes were made slightly more Egyptian. But for the nomes which now appeared in the list for the first time, they did not trouble to devise varied postures, as the artists of Domitian had done on their coins ; they simply took a few stock figures, a draped female, a youthful male, an armed warrior, or a bearded man, and used them over and over again, adding an animal or other object on the hand or at the feet of the figure as the distinctive badge of the nome. In the nome-coins of Domitian, it is possible to identify a worn specimen if the main lines of the figure on the reverse can be traced, even though the adjuncts and the legend are indecipherable ; in those of Trajan, such a worn specimen might be ascribed with equal probability to three or four different nomes, as the adjuncts and the legend are the only distinctive marks. The sole departures from these stock figures are a Harpokrates with the body of a crocodile from the waist downwards, which appears with the name of the Menelaite nome in year 13, and a riding Helios for the Diospolite nome. A slight variation was made in years 12 and 13 for four nomes—the Aphroditopolite Bubastite, Herakleopolite, and Hermopolite—by placing the figure of the deity in a temple portico ; but

this really amounted to nothing more than providing an ornamental frame for the type.

This standard scheme, as it may be called, of a divine figure bearing an object of special local sanctity is further evidence of the influence of Ionia on the Alexandrian coin-designers. The idea had been started there in the reign of Domitian, and rapidly became popular: for instance, at Ephesus a seated Zeus is depicted holding a cult-image of the "Artemis" of the city; at Colophon a seated Apollo with a similar image of the local "Artemis" Klaria; at Smyrna an Amazon, the mythical foundress of the city, carrying a model of the temple of Roma (Smyrna was the first city in Asia to dedicate a temple to Roma). Occasionally, also, an explanatory legend is found on the Asiatic coins of this period, though not regularly as on the nome-coins; the most noticeable cases are those of "Artemis" figures, which were very similar in appearance at several centres, so that it might be necessary to tell a stranger whether he was looking at a likeness of Artemis Ephesia or one of Artemis Klaria.

The series of nome-coins struck in year 13 of Trajan was more extensive than that of year 12; examples of twenty-six nomes are known, ten of which do not appear in the previous year, while seven have dropped out. But the general character of the designs remains the same: the new figures, except in the case of the Menelaite nome which has already been mentioned, are repetitions of the stock types with varied adjuncts. In the next two years the number of nome-coins decreased; only seven varieties are recorded for year 14, and ten for year 15, all being of nomes which had been represented in year 12 or 13 or both; after that the sole further issue of a nome-coin in the reign of Trajan, so far as present evidence shows, was in year 20 for the Saite nome.

The revival of the series of nome-coins under Trajan was contemporaneous with a great activity in the production of bronze drachmas by the mint at Alexandria. Till year 10 of his reign comparatively few types had been used, and the output cannot have been large; but in year 11 the policy was changed, and for the next nine years there seems to have been a constant search for new subjects to be used as reverse types for the drachmas. It was presumably in the course of this search that the types of the nomes were repeated and multiplied, just as they had originally been introduced when the variation of types was initiated under Domitian; and in both cases there is a marked similarity of treatment of the types on the nome-coins and on other series. An instance of this, in the case of the issues of Trajan, is the employment of temple fronts as frames for figures, which is very frequent on the drachmas of years 12 to 15, and, as already mentioned, occurs on four nome-coins of that period; it is never found on nome-coins of later years. The close connexion between the nome-coins and others in respect of types is also shown by the fact, to which attention was drawn by Dattari (l.c., p. 191), that some of the nome-types are used, without the names of the nomes, on coins which have consequently been ranked as ordinary issues in the catalogues which treat the nome-coins as distinct.

The interest of the mint in nome-coins seems to have waned for some years after year 15 of Trajan; the solitary issue for the Saite nome, in year 20, was repeated in years 6, 7, and 8 of Hadrian, and in each of the two later years it was accompanied by coins for two other nomes, in year 7 the Arsinoite and Herakleopolite, in year 8 the Hermopolite and Upper Sebennyte; all these were of the drachma size, and carried on the traditions of the Trajanic series as regards style. But in year 11 there was a new departure: nome-coins were struck in two denominations at once, both of which were smaller than any previous issues

of this class; obols of this series are known for fifty nomes, and dichalka for all of these but four. The types of the obols are designed for the most part on the same scheme as those of the drachmas of Trajan—there is a stock figure of a deity standing and holding an object, usually an animal, which was regarded as symbolical of the nome. For the Herakleopolite, Memphite, Mendesian, and Prosopite nomes a second type, a bust of the local deity, is used concurrently with the common form; for the Arsinoite, Hermopolite, and Pelusiote nomes a similar bust is the only type that occurs; and for the Diospolite nome in Upper Egypt a riding figure, like that on the coins of Trajan, is found as well as the standing figure. The types of the dichalka are the animals or other objects that are placed as symbols with the standing figures on the obols; the only ones that are not zoological are a female figure, resembling the personification of Elpis, on the coins of the Aphroditopolite and Thinite nomes, a crocodile-bodied Harpokrates on those of the Menelaite, Harpokrates seated on a lotus on those of the Phthemphuthite, a pomegranate on those of the Pelusiote, a bunch of grapes on those of the lower Sebennyte, a club on those of the Herakleopolite and Prosopite, and a double-axe on those of the Oxyrhynchite.

This issue of year 11 of Hadrian was made, like that of Domitian and the first of Trajan, just after a change appears to have taken place in the staff of the Alexandrian mint. In year 9 an improvement in the style of the coins struck there begins to be evident, and continues in the following years; by year 12 the execution of the dies had reached a very high level. At the same time the multiplication of types proceeded rapidly, especially for the tetradrachms, which show a substantial number of new varieties in years 10 and 11 and a much wider range of choice than in the earlier years of the reign. The revival of the issue of nome-coins on a more extensive scale than before and in fresh demoninations may well be connected with this movement. The fact that they did not continue to be struck in succeeding years, as had been the case under Trajan, may be explained as due to a change of policy at the mint which appears to have taken place in year 12; while the total output of coinage was not diminished, the number of types used was severely restricted; only four types are found in the billon tetradrachms, and one each for the chief denominations of bronze; and in year 13 the choice was further limited to two types for billon, with bronze as before. In these circumstances the discontinuance of the issue of nome-coins is not surprising.

The last set of nome-coins was struck in year 8 of Antoninus Pius, and was virtually a return to the traditions of the reign of Trajan; the coins are of the drachma size, and the types closely resemble those used under Trajan, or, in the case of four nomes—the Busirite, Heliopolite, Libyan, and Prosopite—which were not represented in the series of Trajan, those of Hadrian.

This series, like its predecessors, appeared at a time when there was an outburst of activity at the mint in the designing of fresh types; this activity had begun in year 4, among the novelties being several scenes from the labours of Herakles, and was very marked in year 5, when the number of these labours depicted was extended and other mythological scenes, such as the judgment of Paris and Orpheus playing to the beasts, were included. It continued till year 8, when, besides the nome-coins, a set of Zodiacal devices was produced, in which the signs of the Zodiac were combined with the planets. But this year seems to have exhausted the inventive powers of the artists; hardly any fresh types appear later, and most of those newly introduced were dropped; a few of the

Herakles groups were repeated, but the Zodiacal series was never revived, nor the nome-coins.

It will be seen from this review that the issues of nome-coins all took place when the Alexandrian mint was pursuing a policy of multiplying the number of distinct types that were struck, and the natural conclusion is that they were simply brought in to swell the number. Dattari held that they were in no sense medallic or commemorative, but belonged to the regular Egyptian currency ; and his view, which was based on an unrivalled practical knowledge of the finds of Alexandrian coins, must have great weight. Nome-coins are found in hoards mixed up with other bronze coins, and in the same condition of wear from circulation ; one of the difficulties in studying them is that the great majority of the specimens are so rubbed that the details of the types are indecipherable, as is the case generally with Alexandrian bronze drachmas ; the percentage of coins in good condition in a hoard of these drachmas is always very small. If they had been medallic in purpose, this would not have happened, as can be judged by comparing any collection of nome-coins with one of the later bronze series which were probably of the nature of commemorative medals ; such series were issued in year 10 of Severus Alexander, years 5 and 6 of Philip, and year 12 of Gallienus ; and the average condition of these coins is good, rarely showing much evidence of wear from circulation, though they are not infrequently found pierced for suspension.

The nome-coins may therefore be regarded as simply forming a part of the ordinary bronze currency. They are interesting to the student of types, as showing the ideas that prevailed at Alexandria among the hybrid Greek and Egyptian population concerning the nature of the worships that prevailed in the country districts—ideas that were by no means correct, as appears from the fact that the animals chosen to symbolise the nomes are in many cases not the sacred animals of those nomes according to the native theology ; and the addition of the names of the nomes to the types, which has caused these coins to be regarded as a distinct series, really only emphasizes their divorcement from actual religious conceptions, which required them to be labelled for identification. In short, the nome-coins have no genuine connexion with the nomes whose names they bear.

J. G. Milne.

# REVIEWS.

*Excavations at Giza*, 1929–30. By SELIM HASSAN. 4to. 118 pp., 81 pls. 1932. (The Egyptian University.) n.p.

*The Excavations of the Egyptian University in the Neolithic Site at Maadi.* By OSWALD MENGHIN and MUSTAFA AMER. 8vo. 65 pp., 78 pls. 1932. 12*s.* 6*d.* (Egyptian University.) 60 P.T.

At last Egypt is beginning to care for its monuments by practical work. A good beginning has been made by the energy of Selim Effendi Hassan and the guidance of Prof. Newberry. A large slice of the Gizeh cemetery has been taken over, and an area about 400 by 120 feet has been worked out. This is here planned and published. The plan on 1 : 175 is detailed and named throughout. The descriptions are full and exact, with plenty of block plans. The drawn copies are mechanically correct, though slight points might be closer if dry squeeze had been used. Here and there some faces tax one's faith, but there is no photograph to check Figs. 116 or 181. As copies, the plates are more faithful than drawings from other museums. Purely as a matter of appearance, outlines give a happier effect of intaglio signs than the solid black here used.

The small objects and pottery are held over for another volume, but some necklaces are interesting for the zig-zag spacer bars, which were not used later. It is well that an interesting group has been taken for the first strong flight in work, yet one that has no critical problems or great questions depending on it. After experience we may hope that some of the many crucial gaps in the history will be followed up, and new results obtained. The names of the tomb owners are Ra-ur, Meruka, Zefa-nesut, Nefer-unt, Akhet-hetep, Deda, Amby, User, Fefa, Ay, and Mersuonkh. The royal names are from Khufu to Neferarkara. It is amusing to see, in this and the following work, how Quftis are considered essential as diggers. The education of these villagers all dates from the work at Quft in 1893.

The clearance at Ma'adi is the opposite of the Gizeh work, entirely crude prehistoric remains, lying in a couple of feet of surface soil. Round huts, some square buildings, much pottery, and round scrapers of flint with long pointed flakes. These pots, similar to the cylindrical basalt vases of the Amratian, give the nearest data. The value of the site lies in the domestic material of that age, which hitherto we only know by tombs. Probably this is only a very poor sample of the culture, as there is nothing approaching the fine stonework already known. The direction by Prof. Menghin of Vienna has produced an account and full plans and photographs which are an excellent training for the new Egyptian school.

*Antiquités Égyptiennes, Musée du Louvre.* By CHARLES BOREUX. Sm. 8vo. 662 pp., 80 pls. 1932. 16*s.* 6*d.* (Musées Nationaux.)

This is a welcome outline of the great Paris collection, in which all the objects of importance are fully described. The plates are brilliant collotypes, on which hieroglyphs can be read at twelve lines to the inch. Naturally the artistic objects have been the most desired by collectors and visitors, and the pre-dynastic have but little space. This is the best and most practicable hand-catalogue on the Continent.

*Report on Excavations at Jemdet Nasr.* By ERNEST MACKAY. 4to. 81 pp., 18 pls. 1931. (Field Museum, Chicago.)

This site is about fifteen miles N.E. of Kish. It is a city which was destroyed about 3500 B.C., a period which can only be examined at the bottom of the great sites of longer history. It is therefore most favourable for study, providing on the surface the tablets belonging to the extremely archaic pictographic style of writing. Painting on pottery is stated to have ceased before 3100 B.C. in Mesopotamia. The pottery at Jemdet Nasr is both hand-made and wheel-made. Among the patterns there is the " hour glass " type of reversed triangles, which appears about 2400 at Gaza on imported vases. The cross-hatched triangle at J.N. is seen at Gaza by 3000 B.C. The forms of pottery are like those of the west in about half the figures, but few could be taken as really identical. Little dogs of clay are like those of neolithic Beth-pelet. These glimpses of the great field of early civilisation will need many additions before we can frame a general view.

*Posthumous Essays.* By HAROLD WIENER. 8vo. 136 pp. 1932. *7s. 6d.* (Oxford University Press.)

The papers which were in progress when Mr. Wiener was brutally murdered by an Arab have been edited so far as practicable. They will repay careful reading. Though Wiener saw the fallacies of the classing of documents by means of the divine names, he had no hesitation in passing from that too facile test on to critical study of the confusions that have preceded the present text. This study needs the linguistic and legal training which Wiener brought to it, with a broad sanity in the historic probabilities.

The subjects here treated are (1) Isaiah and the siege of Jerusalem ; (2) the Relations of Egypt to Israel and Judah in the age of Isaiah. In this he agrees that Sibe=So(Heb)=Shabaka, and notes that this will date Piankhi's descent to Egypt before 720 B.C., and Shabaka's rule before 713. As on the Egyptian side his date is 717–705, this implies that he did not hold the Delta till four years after being viceroy. The date of Hezekiah's accession is fixed to 727 B.C. (3) The arrangement of Deuteronomy xii-xxvi. Here the principle of the natural accretions to a code by adding case-made laws is fully pursued. (4) The Exodus and the Southern invasion. In this the problem of the Israel Stele is well considered with collateral details, identifying that reverse with the defeat of the first Israelite attack on Canaan, before the wanderings. (5) The prophecies relating to Tyre. (6) The conquest narratives ; noting the obviously early date of the account. Among other papers, some historical, discussion of the Exodus should not be missed (pp. 96–99). These critical studies are essential in considering the early history.

*Cirenaica. La stele di Tolemeo Neoteros re di Cirene.* By G. OLIVERIO. 84 pp., 8 pls. 1932. (Istituto Ital. d'arti grafiche, Bergamo.)

This is a study of a large and perfect decree of Ptolemy Neoteros, son of Ptolemy V and Cleopatra, who was settled in Cyrene by decree of the Roman Senate in 163 B.C., though he dates his years from 170. In this decree he declares that in case of his not having any heirs he leaves the kingdom to the Romans, and in case of any attack upon him he relies on the alliance of Rome for protection. The decree is on a fine marble stele, and is declared to be a copy of that sent to Rome.

*The Influence of Islam.* By E. J. Bolus. 8vo. 199 pp. 1932. 10*s.* 6*d.* (Lincoln Williams.)

This is a first-hand work, written with experience of India and the East. It deals with the history of toleration under early Islam ; the changes under Turks and Mughals, and the developments in modern Turkey ; then follows the study of the effect on Persia, Afghanistan, Egypt, and Africa. The legal aspect, the philosophical, and the mystical each have a chapter. The growth of arts and sciences, and the mental and ethical traits, conclude the volume. It gives a valuable arrangement of facts and details under each division, without any verbosity, but clearly constructed with the interest of a narrative. It should be read by anyone living among Muslimīn.

*The Bible and the Scholar.* By C. H. Irwin. 8vo. 257 pp., 17 pls. 1932. 7*s.* 6*d.* (R.T.S.)

The author wanders about, from Eden to the Apocalypse, among various opinions, without seeming to value one more than another. At all events, the latest information has been assimilated, and this book will introduce the views of various scholars in a pleasing and informal manner, to some who may not have met them before. Each of the principal contacts of Biblical history with modern discoveries is here outlined.

# JOURNALS.

*Bulletin de l'Institut Français d'Archéologie Orientale.* T. XXX—(*continued from p.* 63).

CHANTRAINE, P. *Grec Colossos.*—The termination—ossos is of the Asianic type of name, and the occurrence of the Phrygian city of Colossai makes this the more likely. We might suggest the question whether there was a celebrated great statue at Colossai. Paul in writing to the Colossians twice refers to an image (*eikon*), Christ the image of the invisible God, and the convert being a new man after the image of Him that created him ; these suggest that an ikon naturally occurred as a simile in writing to Colosse.

CRUM, W. E. *Un nouveau mot Copte pour " navire."*—Most of the shipping names in Coptic are of Greek origin. The derivation of one from *kbnwt,* the ship of *Kpni* Byblos, seemed strained.

MOGENSEN, M. *Les oeuvres d'art de Tell-el-Amarna à Carlsberg.*—A dozen pieces of Amarna sculpture are here described fully, and some of them published for the first time. They are illustrated by four plates, comprising three heads of princesses.

NALLINO, C. A. *L'Égypte avait-elle des relations directes avec l'Arabie méridionale avant l'age des Ptolémées ?*—This refers to the stele of Darius I, from Tell el Maskhuta, which names the land of Shaba in connection with a voyage. But this, as well as the reference to a land of Shabt by Horsiatef, are both rejected as unconnected with Saba in Arabia.

HUNT, A. S. *Lucius Silius Satrianus.*—This person was probably the Prefect of Egypt in 164 A.D. He is addressed in a legal case from Antinoe.

PEET, T. E. *An ancient Egyptian ship's log.*—A papyrus in Turin has lately been revised with further fragments. The ship belonged to the high priest of Amen, and was on a trading journey with the produce of the estates of the god. A strange detail is that the scribe Para-emheb and some men with him disappeared at Heliopolis, and search parties later could not find him. It looks as if he had absconded into the Wady Tumilat, perhaps owing to discrepancies in his accounts.

ČERNÝ, J. *La réponse négative d'un oracle.*—The positive reply, *hnn,* to bow, to assent, is well known, but the negative *hzn,* unwilling, has hardly been noticed. From the ostrakon Petrie No. 21, and one in Cairo, No. 25555, it is concluded that the phrase *noy ne-hăy-f* or the god " going back " signifies the refusal of a request, by receding, instead of bowing in agreement.

VARILLE, A. *Stèle du Vizir Ptahmes.*—This is in Lyons, and the text is revised here. It contains homage to Osiris, and dates from Amenhetep III.

LEFORT, L. TH. *Une citation Copte.*—The pseudo-Clementine treatise *de virginitate* has been supposed Syrian from the origin of the MS. Now it is found in a much earlier Coptic MS.

JOUGUET, B. *La politique intérienne du premier Ptolémée.*—This outlines the Hellenisation of Egypt, due largely to the founding of Alexandria. Most of the article lies in the footnotes, of much value for research.

Lévy, I. *Kombaphis, Kombabos,* ḤBBŠ.—This paper rejects the identification of the Kombaphis, named by Ktesias under Cyrus, with the Khabbash who endowed the temple of Buto, during his rule of the Delta, in the Persian age. The link of the name with the Sumerian Kubaba and the Lucian Kombabos is noted.

Grohmann, A. *Weizenpreis in Arabischen Ägypten.*—The price of wheat from 699 to 715 A.D. fluctuated from 8 to 20 artabas *per* dinar; and the dinar varied from 13 to 25 dirhems of silver. So bimetallism was impossible. The price amounts to between 3 and 8 grains of gold *per* bushel, or 16 to 42 bushels *per* sovereign.

Cottevieille-Giraudet, R. *Gravures protohistoriques de la montagne Thébaine.*—The lithic succession has been observed on the slopes east of Thebes, the west having been ravaged commercially. The Capsian (post-Mousterian) sites remain in the valleys, and show the late habitability of the present desert. The microlithic forms increased, leading to the Tardenoisian; polished flint appears earlier in Africa than in Europe, brought by the Asiatic migrants. The graffiti of animal figures are found in the shady ledges of the Theban mountain, closely like those engraved on pottery of the Amratian and Gerzean ages.

Gauthier, H. *Hymnes adressés au dieu Min.*—Altogether seven hymns are described of the dynastic age, and as many of the later period.

Virolleaud, Ch. *La Divinisation Babylonienne.*—The various kinds of divination are here distinguished; by examination of the liver, by astrology, eclipses, and horoscopes.

Bisson de la Roque, F. *Notes sur Aker.*—This is regarded as a guardian of the future world, usually under the form of a double lion, or double sphinx. The nature, and connection with different gods, is detailed here under each period. It was essentially the guardian of the two horizons, of the rising and setting sun.

Drioton, E. *Un ex-voto à Imouthès.*—This is a finely worked kneeling figure in bronze, holding a girl on his hands, before a figure of Imhetep. But the latter is of coarse work, and has been patched on to a broken base in modern times, by someone who knew what was required to fit the inscription. The kneeling figure has a back pier, and on that and the pedestal is a prayer to Imhetep for Pedubast, son of Pa-her-asar, born of Ast-ar-dus.

Ranke, H. *Eine ungewöhnliche Darstellung des Neuen Reiches.*—These are figures of Hori, a priest of Amen, and another man, with a palm tree between.

Tome XXX, iii, iv.

Weill, R.—*La racine i, "etre," generatrice de formes verbales.*—Not only the reed leaf but all other radicals connected with the sense of "being" are discussed in a long paper.

Deny, J.—*Inscriptions chronogrammes.*—Turkish tablet of the Mahmudiyeh Canal, 1820.

Daressy, G.—*Leontopolis du XIX^e nome.*—Four cities of the Delta were sacred to Uazet: (1) el Farain, Buto; (2) Taua, Tanta; (3) Nebesheh; (4) Leontopolis, Moqdam. A socket plate from the last has name of Uazet; many lion figures have been found. The tell is now nearly removed for sebakh. The relations of the tell, and emendations of Ptolemy's positions are stated. Positions of various places are discussed.

Guidi, M.—*"Nukat" o motti di spirito e doppi sensi.*—Forty-two pages' annotation on a modern Cairene song.

Pillet, M. M.—*Tanis.*—This article is a stocktaking of the site as it now is.

Breasted, J. H.—*The Pre-dynastic Union of Egypt.*—On the Cairo fragment of the Annals, seven out of ten pre-dynastic kings wear the double crown, so far as preserved. Very complete measurements of the Palermo and Cairo fragments show that in the spacing of the Annals there is no difference between them as large as the variations in each. The difference of thickness is not accounted for; but as was shown in *Ancient Egypt*, 1931, 9, the Annals must have been placed on a series of separate slabs, so the question of thickness is quite irrelevant. Also the exact composition of the blocks may vary, so long as they fairly matched in appearance.

Moret, A.—*La légende d'Osiris a l'époque Thébaine.*—This is one of the finest texts of the early XVIIIth dynasty. It is fully published, and commented on, but does not seem to add to our knowledge of the theology.

Barrois, A.—*Beisan et l'Égypte.*—An outline of the Egyptian connections.

Montet, P.—*L'Art Syrien vu par les Égyptiens du Nouvel Empire.*—A descriptive catalogue of the examples of Syrian art brought to Egypt. The different character of these objects from those of the Kefti and Cretans is pointed out. The arms, jewels, wands with female hands, and vases, are all described and discussed. A valuable list of material for study, to which we may add the Syrian ivory carving of scenes from Beth-pelet.

Aime-Giron, N.—*Stèle Gréco-Juive.*—This is of Sabbatai of Tebercythis, aged 30, in the twentieth year of Augustus.

Gunn, B., and Engelbach, R.—*The Statues of Harwa.*—These are of the steward of Amenardus, from the Karnak *cache*. The full texts of all the statues of this steward are here published, and translated. Three *shawabti* figures are quoted. We may add another in University College.

Kuentz, C.—*Chapitre* 106 *du Livre des Morts.*—In connection with an example at Buda-Pest the texts are compared from 24 sources, and from 30 papyri.

Lacau, P.—*La roi Rasuazen.*—Among the scrap stones laid to found the great hall of Karnak, there is a stele of this king with the second name Neb-ari-ău, as on fragment 126 of Turin papyrus (king 103 in Student's History), with Ra added, as it is to various other names there. Neb-ari occurs as a personal name, "he is their lord." The stele names Kebsa, who in the first year of Suazenra alienated his governorship of El Kab, which his grandfather had received from Ra-mer-hetep. From this it is accepted that fragment 126 follows on fragment 81, and the number of eight kings between the names, some with reigns of two or three years, would fit the family history. The conclusion is that the great space which separates the Middle and the New Empire is filling up little by little, and that the kings take a reality more and more tangible. So ends this portentous volume of 900 pages.

Tome XXXI, 1er fasc.

Jouguet, P.—*Dédicace Grecque de Médamoud.*—This is in honour of the greatest goddess Leto, the adaptation of Rait-taui, then mother deity of the place. It was erected by Aelia Isidora and Aelia Olympias, stolate matrons, having possession in the Red Sea trade.

COLLART, P.—*Papyrus Grecs d'Achmâm.*—These consist of a Coptic homily, on the reverse of which is part of an epitome of Iliad A ; extracts of Hesiod and Euripides ; a verse of Anthology ; a description of lands ; lists for public duties ; copies of official letters ; and lists of land taxes.

PAUTY, E.—*Pavillon du Nilomètre de l'ile de Rôdah.*—This seems to have been purely Arab, probably superseding one in Babylon, when that became blocked. Plates of views and plans show recent changes.

*Syria*, XIII.

SCHAEFFER, C.—*Fouilles de Minet-el-Beida et de Ras-Shamra.*—Clearances have been made west of the great tombs, by trenches 20–25 feet wide, descending 8–13 feet to the rock. Rhytons in form of a fish, and conical painted with octopus, are found in chambers, and one great store of eighty wine jars of 43 P 8 type. Fine Aegean pottery is frequent, and the period is from the middle of the XVIIIth into the XIXth dynasty. Great quantities of the common Cypriote brown ware occur, also with the fluted vases. The alabasters are usual types of the same period, with duck-head toilet dishes, and little turned boxes with lids, all common Egyptian forms. How much of these we are to credit to Egypt or to North Syria becomes a question ; the Egyptian examples may have been copies. The bulk of the objects might as easily have been found in Egypt or in Gaza. The great jars, with painted animals or fish on the shoulders, are like those imported to Gaza, the origin of which is unknown.

Clearing deeper in the cemetery three strata of tombs are found, extending to 30 feet deep. The upper are of the XVIIIth dynasty. The middle stratum is separated by a barren layer above it. In this are scarabs of the late Hyksos age, with contracted burials, lying on the left side. The pottery includes Cypriote, like that known in the Lebanon. Scarabs of Du-ne-ra type appear, cheerfully regarded as having a king's name. The lower part of the middle stratum is attributed to XIIth and XIIIth dynasty. A seated figure of Khnumt-nefer-hez, queen of Senusert II, was found here. An account is given of the lower stratum. A stele was dedicated by a " royal scribe, over the treasury Mami, to Báil Za puna " ; it is concluded that this is the Baal Tzapun, Zephon, " of the north." From the name Egrt occuring on tablets here it is supposed that this is the Ugarit of the Amarna letters, which was far to the north on the coast.

DHORME, E.—*Les peuples issus de Japhet.*—The conclusions in brief are : GOMER=Gimirri (Assyr.)=Kimmerioi. MAGOG, see Gog who dwells in Magog (Ezek. xxxviii, 1-2)=Gaga (Amarna), near Media. MADAY, Madi, Medes of Hamadan. YAWAN=Ionians of Cyprus. TUBAL=Tabal (Assyr.) next to Khilakku (Kilikia),=Tibar, Tibareni, who retreated from Cilicia toward the Black Sea. MESHEK=Mush-kaia (Assyr.)=Moschians, N.W. of Armenia. TIRAS=Turush (XIXth dyn.), Tursha (Gurob), Tursha (Med. Habu), Tyrseni (Etruscans), ? Tarsus. ASHKENAZ, Ashguza (Assyr.), king Bartatua=Protothuēs, father of a Scythian king Madues. RIPHATH, supposed to be in Paphlagonia or Bithynia. (If this is so, the previous Ashkenas may be connected with Lake Ascania in Bithynia.) TOGARMAH, Tigarimma (Assyr.)=Tegarama (Boghazkoi), between Carchemish and Harran. ELISHAH=Alashiya, Cyprus. TARSHISH= Tartessos in Spain, colony of Phoceans of Ionia. KITTIM, Kētioi (LXX), Kition or Larnaka, Cyprus. RODANIM=Rhodos, Rhodes.

SEYRIG, H.—*Antiquités Syriennes.*—This refers to the cult of Nemesis in classical times.

Bulletin de l'Institut d'Egypte, XIII.

Loukianoff, G. *Le Dieu Ched.*—The obscure god Shed was a foreign god, and is not named by Brugsch or Lanzone. He occurs in four periods: (1) as affiliated to Ra, Shu, Horus, and others in the XVIIIth to XXIVth dynasty; (2) thence to the XXXth he was stabilised definitely as a form of Horus; (3) down to the end of paganism he appears like Horus on the crocodiles, with a gazelle and other animals; (4) in Christianity he became St. George slaying the dragon.

The ivory wands of the VIIIth–XIth dynasties represent the controller of evil animals as Bes. The stele of Aa-kheper-ka-senb, under Tahutmes I, represent "the great god Shed" holding a sceptre and throw-stick before "Horus the great god." On a Berlin stele, 224016, Shed holds gazelle, bow, spear, and mace, before Horus. On an Amarna stele, Isis gives life to Shed-Horus, also Shed with bow and arrows and throw-stick. A Deir el Medineh stele has the great gods above and, below, the family adores Shed. An amulet of wood is engraved with Shed-Ra, with bow and lion in left hand, gazelle and throw-stick in right, standing on crocodiles. Eight later examples are listed, but the above show the original idea of a destructive god of hunting. Thus it was like Shaddai, in Hebrew, the violent or consuming god.

Loukianoff, Elisabeth. *Musée du Couvent Russe à Jérusalem.*—The Egyptian objects are: (1) A bust of Amenhetep III, fine work in red granite. (2) Basalt statuette, Ptolemaic. (3) Pieces of cartonnage with figures of a Hebrew and Philistine under a king's foot. (4) Bandages of mummies with scenes and texts.

Zeitschrift für Aegyptische Sprache. LXIV. Part 2. 1929.

Reisner, George.—*Nefertkauw, the eldest daughter of Sneferuw.*—An inscription found in 1926 by the Harvard-Boston Expedition in the excavation of the tomb of Sneferuwkhaf, son of Neferma'at, disproves Sethe's theory that Neferma'at was the son of Sneferuw by his eldest daughter, Nefertkauw. (See two articles by Sethe on incest in Egypt in *Zeitschrift*, L. and LIV.) The father of Neferma'at was probably Cheops.

Kees, Hermann.—*Kulttopographische und mythologische Beitrage.*—From preliminary studies in the syncretism that resulted from the absorption of lesser divinities by the great State gods of Egypt we learn that:—

(1) The name of the divinity, Hor-khui-em-nekhen, on no. 425 of Borchardt's *Statuenkatalog* (Part 2, 1925) is to be read as "The two children of Horus of Hieraconpolis." Other variants of the name show that there was a cult of the Two children of Horus at Hieraconpolis, thus confirming a legend in Chap. 13 of the Book of the Dead about two mysterious beings who were embodied in the "Two hands" of Horus of Hieraconpolis and became the Two children of Horus.

(2) On the other hand, "the northern Horus" and "the southern Horus" were not local cults at all, but were deliberately created by the theologians.

(3) In the same way, "the eldest Horus" (*Hr śmśw*) is a purely theological conception.

(4) A curious instance of the fusion of a provincial god with a State god is shown by Hor-amuu, whereby the crocodile god of Panopolites is identified with Horus.

Von Bissing, Fr. W.—*Die älteste Darstellung der geflügelten Sonnenscheibe.*—The writer has made out the sun's disc on the ivory comb figured in *Tombs of the Courtiers*, Pl. XII, 5, and Pl. II, 6. This is, therefore, the earliest representation of the winged solar disc. (Disc invisible, R.E.; F.P.)

Von Bissing, Fr. W.—*Stele des Nechtmin aus der El Amarnazeit.*—The writer dates this stela to the first six years of Akhenaten's reign. The partial erasure of the royal cartouches, in which the aten and the sun's disc are left, and the possibility that the defacement of Nefertiti's name was intentional, suggest that the damage occurred in the year in which Meryt-Aten became Meryt-Amen and entered Thebes with Tutankhamen.

Ebbell, B.—*Die ägyptischen Krankheitsnamen.*—The following identifications are made: XXI, shefut=to moisten, moisture-emitting skin surface. In many cases this is moist eczema; elsewhere—like most of the Egyptian medical terms—this expression seems to denote a single symptom rather than a complete disease. XXII, T-uau=pyogenic membrane. XXIII, Okht-nt-mu-em-arui=cataract. XXIV, Saq-zefed en arit=to treat mydriasis. Evidently the ancient Egyptians believed, like the Greeks and Romans, that dilation of the pupil was the cause—not a result—of defective vision, and that "contracting the pupil" was, therefore, the correct treatment.

Jernstedt, P.—*Graeco-Coptica.*—(1) Σκατζύ. This remarkable word, which occurs thrice in the thirty-second miracle of St. Artemios, *Varia Graeca Sacra ed. Papadopulos-Kerameus*, represents an original πκουτζί. This was the fourteenth century Greek transliteration of ⲡⲕⲟⲩⲧⲥⲓ, "little one," a term which was in daily use in the seventh century in Alexandria.

(2) ⲧⲉⲣⲡⲟⲥⲉ, ⲧⲉⲣⲡⲟⲥⲏ, ⲧⲉⲣⲡⲟⲥⲉⲙ. With demotic *tbi psi* (Spiegelberg, *Demot. Pap. Brussels*, p. 19, No. 8) in mind, the writer discusses under this heading the evolution of ⲧⲉⲣⲡⲟⲥⲉ (burnt brick) from *ⲧⲉϧ-ⲡⲟⲥⲉ and sees in it an instance of Greek influence in Coptic.

(3) *Ein sprichwörtlichen Vergleich.* The first column on the recto of Bodleiana M.S. Coptic, g. 3, contains the proverbial expression, "like a drop of water hangs to a bucket." This phrase is shown to mean not a negligible quantity, but something highly prized, like the last drop of a vessel's precious contents on a hot day, and the passage may be restored as follows: "And his soul cleaved to that of John as to a drop of water, which clings to a bucket in the heat of the day."

Section (4) deals with *Two Biblical quotations in Schenute*, and the remaining six pages of this article are given to the fifth section, υπωρα "Fruit."

Miscellanea.

Spiegelberg, W.—*Eine griechische Wiedergabe von s³ n-sw.*—A bilingual inscription on a mummy cartonnage in the University of Michigan (no. 4534) yields Siensis as the Greek form of the Egyptian name *sy-n-sw*, king's son, prince. This is the first time the writer has seen this title used as a name.

Kees, Hermann.—*Noch einmal hw šḏb cc. r.*—Further examples are given of the translation of this phrase as "to curse, condemn someone" (see *Zeitschrift*, LVIII=*A.E.*, 1929, iii, p. 88).

Blok, H. P.—*Zu Amenemope XVI: 16 ff.*—The meaning of *sḫ*³ in this passage is "to ingratiate oneself with someone."

Von Bissing, Fr. W.—*Der Meister des Grabes des Merreruka-Meri in Saqqara.*—In the mastaba of the artist Ichchi is a relief that agrees in nearly every detail with one in the tomb of Meri of an anonymous artist. (See *Zeitschrift*, XXXVIII, p. 107, f. 1900.) It is, therefore, probable that in this Ichchi we have the artist who carved Meri's tomb. L. B. E.

Zeitschrift für Aegyptische Sprache. LXV. 1. 1930.

Schmitz, A. L.—*Das Totenwesen der Kopten.*—Although the Copts practise certain purely pagan forms, such as placing food in graves, and use fertility amulets, yet the continuity in pagan forms traceable down to present times may be purely mechanical (*e.g.*, certain tomb structures), and pagan features may now express a Christian meaning (*e.g.*, the ankh).

Anthes, R.—*Die Vorführung der gefangenen Feinde vor den König.*—One of the battle scenes depicted on the western outer wall of the temple of Rameses III in the precincts of the temple of Mut at Karnak (reproduced in Wreszinki's *Atlas zur Altägyptischen Kulturgeschichte*, II, 62a), shows the King in his chariot reviewing the prisoners and the counting of dismembered hands. The model of this scene is to be found on the western outer wall of the south wing at Karnak, where the battle of Kadesh is depicted. Like the ancient scenes of victory on Narmer's mace and palette, this scene shows actual events, and is not symbolical. It has its origins in XVIIIth dynasty graves and their sanctuaries (Davies, *El Amarna*, II, 37; Boeser, *Gräber des N.R.*, pl. 21 and 22; Wreszinski, *Atlas*, II, 161). This procedure was probably the end of every successful battle, and was not only typical of the Kadesh fight. The scene is always shown in representations of the battles of Rameses II and III, though in its later developments under Rameses III it is not to be interpreted too realistically.

Schott, Siegfried.—*Drei Sprüche gegen Feinde.*—B.M. Pap. 10,081, an undated papyrus of the time of Nectanebo, contains three ritual texts against slanderous enemies. Like the "Breaking of red pots" (see *Zeitschrift* LXIII=*A.E.*, 1929, iii, p. 89), this ritual also is probably ancient; the recurrent line, "Sealed are all living mouths that speak against the King," may be compared with Pyr. Text 23, in which Osiris and Thoth shall destroy "all who hate the King and speak ill of his name." This ritual was to be performed over a figure of a rebel, made of wax or clay, and his name and his parents' names were to be written on a papyrus leaf.

Neugebauer, Otto.—*Ueber den Scheffel und seine Teile.*—The writer would break with the tradition that the Horus-eye parts are to be read as fractions of the *ḥeḳat;* they are whole multiples of the *ro.* The various units of measure are the *ḥnw* (=$\frac{1}{10}$ *ḥeḳat*), the *ḥeḳat*, the 10 *ḥeḳat*, and the 100 *ḥeḳat*, all with their fractions ($\frac{1}{2}$, $\frac{1}{3}$, etc.). These various *ḥeḳats* grouped themselves round the successive units which followed in decimal order in a "nucleus"; each nucleus contained, on the one hand, the mutiples between 1 and 10, and, on the other hand, the "natural" fractions, $\frac{2}{3}$, $\frac{1}{2}$, and $\frac{1}{3}$, more or less complete. The whole series of capacity measures originally consisted of these separate "nuclei," and the big *ḥeḳat* measures and the very much smaller *ro* measures had at first nothing to do with each other. Only gradually was a fusion of these groups arrived at, resulting in the fixing of the ratio *ḥeḳat*: *ro*=1 : 320. The *ro*-nucleus kept its independence to the extent that its multiples were still written and reckoned as whole numbers. By this fusion, however, special multiples acquired the character of new units, *e.g.*, 5 *ro*, 40 *ro*, and 80 *ro*, and

formed the bridges between the *ro*-nucleus and the *hekat*-nucleus. Of a secondary nature also was the description of these new units by the Horus-eye notation, whilst the original forms of the old units are recognisable in hieratic.

Throughout the article $\bar{4}$ is written for $\frac{1}{4}$, and so on, and $\bar{\bar{3}}$ for $\frac{2}{3}$.

Spiegelberg, W.—*Ein Räucheraltar des Mittleren Reiches.*—An object in private ownership in Munich is shown to be an incense altar, by comparison with a similar object in Cairo Museum (Inv. 46322). It is suggested that some of the "pottery stands" found by Garstang at Beni Hasan (*Burial Customs of Ancient Egypt*, pl. XI, no. 205, 211, 212, and p. 195) may also be incense altars.

Spiegelberg, W.—*Eine Stele aus dem Anfang des Neuen Reiches.*—A stela is described and reproduced which is characteristic of the beginning of the XVIIIth dynasty, and which should not be omitted, in the writer's opinion, from a history of grave-stones.

Spiegelberg, W.—*Eine neue Erwähnung eines Aufstandes in der Ptolemäerzeit.*—A vacant space in Berlin Pap. 13608, which contains accounts and lists of various kinds, is occupied by a draft report from a village scribe in the nome of Pathyris of an attack by "the people of the rebel" on territory belonging to the nomes of Pathyris and Latopolis. There are no data for connecting this attack, which took place in the year 24 in the night of 22–23 Thoth, with the rising in the Thebäid that occurred in the change of government between Ptol. Alexander and Soter.

Spiegelberg, W.—*Befestigte Brunnenanlagen in Palästina.*—The migdols of Sethos I are explained as being in reality inside the fortress walls.

Spiegelberg, W.—*Zu dem alttestamentlichen Namen der Stadt Daphne.*—Further evidence is given of the identification made by Spiegelberg in 1904 of Tahpanhes with the hieroglyphic name of Daphne.

Wilson, John A.—*On Papyrus Harris* 78 : 8–10 ; 79 : 3.—This article elucidates errors which may be attributed to mistakes in copying from a hieratic original.

Ebbell, B.—*Ein missverstandenes ägyptisches Wort.*—Khep-pa=genitalia pudenda, not navel or umbilical cord, which has been the translation hitherto.

L. B. E.

Archiv. für Orient forschung. 1932. P. 290.

At Medum, Alan Rowe has succeeded in opening the tomb chamber of Nefert. It had been entirely robbed, but there was part of a wooden coffin with grooved pilasters and recesses, four recesses at the end and seven at the side. In a small mastaba joining the south side of Rahetep's, a pit was found 44 feet deep, the lower 20 feet cut in rock. This entrance to the chamber was blocked with masonry, but it had been plundered through a hole in the roof. Hundreds of carnelian beads and a scarab pendant were found. On the wall was inscribed "The king's son Ni-hep."

Palestine Exploration Fund, October, 1931.

Garstang, J. *The Walls of Jericho.*—The periods of building are dated to 2500 B.C., 2000, 1600, and 900. The tombs of the XVIIIth dynasty period were found and these, in the subsequent work, have each proved to contain hundreds of pottery vases.

Gregory, J. W. *Geological researches in the Judaean desert.*—The coloured geological map of the Jericho region, by Dr. Picard, gives full detail. The

paper describes the various theories about the Dead Sea depression. From Dr. Picard's latest surveys, he concludes that the valley is due to two parallel faults, and the subsidence of the block between them; the fall on the west is 2,200 feet.

WAINWRIGHT, G. A. *Caphtor, Keftiu, and Cappadocia.*—In a previous paper the Philistines have been identified with the Keftiu, and they are called Caphtorim in O.T. The products and dress of the Keftiu do not agree with Crete, but with the neighbourhood of Cilicia. Lately a list in Egyptian with names " in the speech of Keftiu " has appeared. These are Sandas or Sandokos and Tarku, which are Cilician names. Other kinds of names bear out a Philistine connection.

The Lukki or Lycians were also coming from Anatolia, and the Hittite allies at Qedesh include Kelekesh, Cilicians; they came with Derden, Dardanians, and Kezweden of Kizzuwadna (Kataonia ?). The Sherden people were independant down to the wars of Rameses III, but Rameses II had already recruited a body of them as his mercenaries. They are supposed to have come from Sardis.

It is suggested that the Philistine migration brought iron to the south. Iron was sent as tribute as early as Tehutmes III, from the land of Tinay, which also exported Kefti ware. Near Seleucia was Sagalassos, supposed to be the home of the Shekelesh people; and also Prostanna, in which Prost or Plast is suggested as the Palisti or Philistines. The Kefti Caphtorim were translated Cappadocians in the Septuagint, and the Cilician region borders on Cappadocia. There are also many connections of name and subject in this paper, and these may fall into place when we know more of the ancient and present state of the region.

SUKENIK, E. L. *Funerary tablet of Uzziah, King of Judah.*—This tablet has been lying unnoticed in the Russian library at Jerusalem. It only professes to have marked the spot to which the bones of Uzziah were brought at some later time. The style of panel and of writing point to a Hellenistic age.

PALESTINE EXPLORATION FUND. Quarterly. 1932.

*April.*

CROWFOOT, J. W.—*Expedition to Samaria.*—The excavation has been on the site of the Roman forum, finding Israelite walls below. A great water conduit was also found. Unhappily no date or building of definite importance was reached.

DUNCAN, J. G.—*Père Mallon's excavation of Teleilat Ghassul.*—The general account of this work has appeared in this Journal last year.

LUKE, H. C.—*The " great burnings " of Meiron.*—This is a fire festival held at a hill town, ten miles N.W. of the Sea of Galilee. On the thirty-third day after the passover, Jews assemble from all over the world. At night fires are lighted and offerings of garments, all soaked in petrol, are burnt up. Old and young dance round the fires, singing and shouting. The host of different national dresses adds to the wildness of the scene. As dawn approaches, snips of hair from the children are thrown in on the embers. This seems to be an old pre-Jewish May festival.

SUKENIK, E. L.—*The Judaeo-Greek cemetery of Jaffa.*—Two marble tombstones are figured and described.

Cook, S. A.—*A Nazareth inscription on the violation of tombs.*—This is a Greek version of an Imperial Latin decree, early in the first century.

Cook, S. A.—*Foundations of Bible History.*—This is a long review of Garstang's "Joshua and Judges"; the archaeological appeal is evidently distasteful, as not according with the speculations of literary critics. No rebutting facts are quoted, however; only a waiting attitude is adopted, asking for more evidence.

*July.*

Crowfoot, J. W.—*Expedition to Samaria.*—A group of ivory panels carved in high relief has been found, probably belonging to a couch. The work is quasi-Egyptian, with figures of Ra offering Maot, Time with recording wands, lotus, Hor-pa-khroti, etc., in high relief. These are probably due to Phoenician artists, and are better than Egyptian work of the XXIIIrd dynasty. They come from an unexamined part, which may have been the palace of Ahab.

Fitzgerald, G. M.—*Excavations at Beth-shan.*—More clearing of the level of Sety I has not produced fresh history. Below the temple of Thothmes III two levels of building were uncovered. Painted pottery was common and, in the lower level, Middle Bronze Age ware, reaching even into Copper Age, with flat-bottomed, ledge-handle jars, also hole-mouth jars. These and the other small objects link so closely to the Gaza series that the dating can be carried on now as far north as Galilee.

Garstang, J.—*A third season at Jericho.*—The principal historical matter is the cessation of the series of scarabs at Amenhetep III, and the renewal of building in the Iron age, about 900 B.C. This shows that Egyptian trade did not reach Jericho after the Akhenaten break; but as we know that Sety I went from Hebron along the ridge to Pella, it is certain that Egyptians were in touch with Jericho. The question of the Egyptian relations in the XIXth and XXth dynasties still has to be explored.

Naish, J. P.—*The Ras esh-Shamra tablets.*—This gives a summary account of the site, which has already been reported in this Journal. An outline of the contents of the tablets shows their great importance for the mythology of Syria. There are the names El, Elohim, Baal, Asherat, Resheph, Elat of towers, Anat of Gebal, Baalat of cattle, Astarte, Horus, and a myth-story of Alein son of Baal, his enemy Mot (death) son of El, and the virgin Anat. These suggest the Adonis myth, and that it was a tribal war between the worshippers of El and of Baal. The most complete myth is that of Alein son of Baal, his death and resurrection; this has been compared with the Adonis myth, but strangely it seems overlooked that this is the well-known classical Linus, son of Apollo, to whom dirges were sung in Greece. It is part of the Aegean influence here importing the Greek myth, and fathering Linus on Baal instead of Apollo; or else the Greek tradition was part of the Orientalising of the eighth century; but the appearance of Linus in the Iliad makes this less likely.

Annals of Archaeology, Liverpool. 1932. March.

Garstang, J.—*Jericho: city and necropolis.*—This article is the fullest account that has yet been issued of recent work there. Not much pottery can be assigned to the Copper Age (VIth dyn.). Seven plates of pottery types are here from one great tomb; they probably cover about a century of repeated deposits in a great family vault. They appear to belong to the close of the Copper Age (say VIth dyn.) and the beginning of Bronze which followed that.

Four plans of different levels in the deposit are given ; each divided into numbered areas, up to 49, with the place of pots and skulls marked with an excellent register, to which every pot-drawing of that tomb can be referred.

ASSOCIAZIONE INTERNAZIONALE STUDI MEDITERRANEI. Boll. 1932. May.

MALLON, A.—*Fouilles de Teleilat Ghassul.*—This article is mostly what has appeared in this Journal. The estimate of period is that the last destruction took place at the close of the Copper Age, *i.e.*, by the VIIth dynasty invaders. Some of the earlier pottery is identical with the intrusive Neolithic of the Wady Ghazzeh. Among the views here is one of the numerous small circles of stone, stated to be " for bread," but not mentioned in the text.

SOCIÉTÉ ÉGYPTOLOGIQUE, LENINGRAD, 7.

MATTHIEU, M.—*Notes on the Leiden Hymn to Amun.*—The syncretism of this poem is shown by uniting Amun Re and Ptah as one body. The writer was of a high priestly training, versed in the science of the time regarding medicine and public works.

PIOTROVSKY, B.—*Die Büste der Statue Senuserts III.*—This has been appropriated by cartouches of Rameses II on the arm, but is here attributed to Senusert III, according to the form of the coiled uraeus on the head. The whole nose and mouth have been cut back, probably to get rid of breakages.

SCHOLPO, N.—*Miszellen zur Geschichte und Chronologie des Alten Reiches.* AVHANDLINGER . . NORSKE VIDENSKAPS-AKADEMI I OSLO, 1931.

SEBELIEN, J.—*Further analyses of old bronzes.*—Beside some undated bronzes there are two from the palace of Shalmanezer II :—

| | Cu | Sn | Pb | Fe | Zn | As |
|---|---|---|---|---|---|---|
| Nail | 86·5 | 12·1 | ·50 | ·54 | ·20 | ·13 |
| Band | 90·7 | 8·8 | ·41 | — | — | — |
| Chinese drum .. .. | 68·8 | 12·3 | 18·2 | ·63 | — | — |
| Buddha head .. .. | 81·7 | 14·3 | 3·5 | ·30 | ·22 | — |
| Buddha statue .. .. | 83·6 | 12·1 | 2·8 | ·30 | ·96 | ·19 |
| Knife coins, before 200 B.C. | 92·3 | 3·8 | 2·9 | — | — | — |
| | 60·7 | 8·0 | 30·5 | ·81 | — | — |
| | 38·4 | 3·9 | 56·6 | 1·03 | — | — |
| Knife coin, late .. .. | 50·0 | 1·6 | 46·4 | — | 1·0 | ·97 |
| Early Norway limits .. | 85·0 | 5·9 | ·8 | 1·2 | 1·7 | ·30 |
| | 89·0 | 7·4 | 1·0 | 2·2 | 3·7 | ·38 |
| Later Norway limits .. | 81·0 | 3·0 | ·02 | ·15 | ·5 | ·07 |
| | 93·0 | 17·3 | 2·25 | ·38 | 2·7 | ·18 |
| Siberia .. .. .. | 72·0 | 13·6 | ·86 | 13·5 | ·12 | — |
| Roman As, 90 B.C. .. | 91·2 | 8·0 | ·58 | — | ·2 | — |
| Cordutea .. .. .. | 91·9 | 7·9 | — | — | ·2 | — |
| Astapa .. .. .. | 73·8 | 4·1 | 21·1 | ·5 | — | ·4 |

Rarely there are traces of Nickel, Cobalt, and Arsenic. This is, sadly, the last paper that we shall see from our old friend. See Notes.

METROPOLITAN MUSEUM, NEW YORK. Expedition, 1930–31.

This gives a summary of the works undertaken at Deir el Bahri. The discovery of the pit where Hatshepsut's statues had been smashed, has enabled the restoration of the temple plan to be completed, by the twenty-six colossal Osiride figures which stand in front of the upper colonnade, and various statues in other

parts, and the avenue of sphinxes. It is only now that we can gain a true impression of the place. The original layout of the great court before the Mentuhetep temple, and its infringement by the courts of Hatshepsut, is now made plain.

An XIth dynasty tomb of one Zar, has crudely naturalistic paintings, descending from the Khety period of art. Many interesting details of discoveries are given.

The Khargeh expedition has worked on the Roman and Christian cemeteries, but no new results have come to light.

The copying of tombs has proceeded under Mr. Davies, who gives some hunting scenes, and rows of foreigners with tribute from tombs of Autep and Amenemapt.

*April*, 1932.

The rearrangement of the Egyptian rooms is described, and the brilliant results of cleaning up the bronze vases, so clean that they might as well be new. The building up of the fragments of statues from Deir el Bahri has provided a noble amount of XVIII dynasty sculpture.

No. 8.

WINLOCK, H.E.—*Costume of a Sem priest.*—This was found with a papyrus of A.D. 61, and inscriptions on the costume appear to be of the same century. The robe is of linen painted with spots in rows, to represent a leopard's skin, and cut to the form of a skin. With it was a cap of linen covered with gesso modelled as a wig, with the side lock. The robe is inscribed for a priest, Har-nez.

SUPPLEM. BULL. AMERICAN INST. FOR PERSIAN ART AND ARCHAEOLOGY.
March, 1932.

This report describes the excavation of Tureng Tepe near Asterabad in northern Persia. A sample pit was sunk 35 feet in one mound and 46 feet in another, passing through many strata. About 8 feet down there were many female figures of a remarkably natural form, without the stiffness of clay work usual elsewhere. There is some finely formed pottery from graves at the lowest level. The whole is called Bronze Age, but no connection with dated material is known.

BULL. MUSEUM OF FINE ARTS, BOSTON. December, 1931.

DUNHAM, D.—*An Egyptian bronze aegis.*—This is an aegis of Mut, covered with inlays, of about the XXIInd dynasty. It was in bad condition owing to green rust, but has been very successfully cleaned.

A notice of Dr. Reisner's *Mycerinus*, 281 pp., 78 plates, £E10, the report of work done twenty years ago, contains good photographs of three heads of the king and one of the queen.

*August*, 1932.

*The Bed Canopy of the mother of Cheops.*—This is the first detailed publication of the furniture of Queen Hetep-heres. The structure of the joints is shown in separate parts, and the fine reliefs in gold plating down the front poles is given on a large scale. The whole portable chamber was 124 by 98 inches in plan, and 80 inches high. The corner posts were 6 inches wide ; on each of three sides there are three slender columns, the fourth side was open. Muslin curtains covered the whole frame. In the canopy stood the bedstead and chair. Every piece was thickly covered with gold sheathing, and the preservation of this in

the pile of fallen decay, and rebuilding of the whole on great wood cores, has been the finest piece of restoration ever accomplished.

BULL. ROYAL ONTARIO MUSEUM. March, 1932.

WASON, C. B.—*Cretan statuette in gold and ivory.*—This figure is of a youthful woman with arms squarely raised, carved in ivory. On the head is a gold cap extending over the nape of the neck, decorated with rosettes. Shoulder straps retain a tight corset, from below the bare breasts down to the hips, with a plaque hanging down front and back, all of sheet gold pattern work. All below the knees is lost. This is a new type of goddess (?), not restraining serpents as the Boston figure, nor holding the breasts as the Cambridge figure. Unlike those which are clothed with flounces, this has something less than a fitting dress. The raised arms suggest an adoring figure, yet it is too gaudy for a bull-fighter, too bare for a queen, and too sumptuous for a private mortal. Are the arms raised in blessing ? This is Sir Arthur Evans's view.

When the new museum is finished, there will be seventy galleries for archaeology, each 40 feet by 30 or 60, but others larger, as the armour gallery of 120 feet by 60. The ground floor is for American art, above that, Christian, then Mediterranean, and on the top Asiatic art. Here we are held up in London for even one more gallery.

THE ORIENTAL INSTITUTE, CHICAGO.

On the opening of the new buildings of the Institute this outline of its activities is issued.

The field expeditions in Egypt and north-east Africa have carried on with Dr. Sandford the work which he began for the British School, and the geological questions of remains of prehistoric man are being solved. The funeral texts on the early coffins are being all copied for a comparative study, which has long been needed.

At Abydos the temple of Sety is being copied by Miss Broome and Miss Calverley. At Thebes the tomb paintings continue to be copied by Mrs. Davies. The complete survey and detailed copy of the Medinet Habu temple is being carried on by a large staff. Two splendid volumes are already out. The headquarters at Luxor give facilities to students in the great library of 9,000 volumes established there.

In Iraq a large block of headquarters have been built fifty miles from Baghdad, at the ancient city Ashnunnak, where a series of palaces is being uncovered. Another site ten miles away, in charge of Dr. Frankfort, proves on excavation to date from 3000 B.C.

At Khorsabad the palace of Sargon II is being excavated.

In the centre of Asia Minor a great site at Alishar is worked to explore Hittite remains, where the neolithic level has been reached at 80 feet down in the mound. This place should give an invaluable series of the civilisations of the country.

In Palestine the great site of Megiddo is being steadily cleared and planned level by level, at present in the Solomonic period. The bottom will hardly be reached in forty years, over so large an area.

In Persia the great site of Persepolis is being cleared, and the harem buildings of Darius are in so good a condition that they will be roofed over for headquarters. There ought to be a wealth of small objects in the ruins.

# NOTES AND NEWS.

The interesting store of ingots of gold and silver found at Amarna deserves further consideration (*J.E.A.*, xvii, 236). If from its position it must be regarded as the produce of a theft from the Treasury, was it stolen in its present state, or is it the result of melting down by the thief ?

Six bars so nearly agree together in weight that it seems each was the produce of melting up a weighed quantity of gold, probably in grains. Ten other bars also agree on different multiples of another standard—also, therefore, the produce of a weighed melt.

| | | | |
|---|---|---|---|
| | 479·20 ÷ | 60 | 7·987 grams |
| | 80·25 | 10 | 8·025 |
| | 193·70 | 24 | 8·079 |
| | 80·98 | 10 | 8·096 |
| 273·60 grams | 162·22 | 20 | 8·111 |
| 276·51 | 123·35 | 15 | 8·223 |
| 280·72 | 246·80 | 30 | 8·227 |
| 283·70 | 82·95 | 10 | 8·295 |
| 286·53 | 99·65 | 12 | 8·305 |
| 287·95 | 83·96 | 10 | 8·396 |
| ——— grains | | | ——— grains |
| mean 281·35=4340. | | | 8·174=126·2. |

The first series is obviously 25 khoirine of North Syria or Mitanni, a weight unit often found marked in Palestine. The mean is too low, but the heaviest bar is the mean value of the usual range ; the others are all lighter, due to loss in melting, by dross and dirt. The second group is obviously the shekel or daric of Babylonia. The mean of all is too low for the average ; but again the heaviest is the average standard, and the others have lost in the melting. The multiples in shekels and minas would read as 1 mina, 10s., $\frac{2}{5}$ mina, 10s., 20s., $\frac{1}{4}$ mina, $\frac{1}{2}$ mina, 10s., $\frac{1}{5}$ mina, 10s. Thus some are on decimal shekel, and others on mina weights.

The conclusion must be that these were accurately weighed amounts, probably from different lands where khoirine or shekel were in use ; and that they lost weight in the melting. Such proves that they were careful Treasury stores, and not merely melted up by the thief who buried them. Having these definite groups on the common standards, it is reasonable to see how far other ingots conform to well-known standards.

| Qedet | Necef | | | Beqa | | | Sela | | |
|---|---|---|---|---|---|---|---|---|---|
| 90·40÷10=9.040 | 99·65÷10= | | 9.965 | 66·55÷ | 5= | 13.310 | 34·60÷2½= | | 13·84 |
| | 200·74 | 20 | 10·03 | 265·89 | 20 | 13·295 | 70·35 | 5 | 14·07 |
| | 104·53 | 10 | 10·45 | 132·90 | 10 | 13·290 | | | |
| | | | | 54·36 | 4 | 13·590 | | | |

The ranges of Necef, Beqa, and Sela, are all in the light half, as with others above.

We greatly regret to record the death of Prof. Sebelien, whose keen interest in ancient alloys so often helped Egyptology. He died on July 26th in his daughter's home at Kingston-on-Thames, while peacefully asleep, fit passing away for so sweet a character.

On the last number of this Journal, p. 36, Prof. Seligman suggests that sign 48 is "a shield in section or, possibly (though I think it is too curved), a parrying stick." Misprints occur on p. 48, l. 9—read "nomarch" for monarch; p. 49, l. 9, up—"shade," for place; p. 51, l. 8, up—"West Asian," for East; p. 52, l. 6—"Western," for Eastern.

In consequence of structural alterations, the Trustees of the British Museum have ordered that the Fourth, Fifth, and Sixth Egyptian Rooms and the Babylonian Room be closed for a period. The objects from these rooms are now for the most part packed away, and are not available for inspection until further notice. An exhibition of Egyptian papyri, paintings, cloth stuffs, and painted wooden objects is being arranged in the Third Egyptian room and will shortly be available to the public. To prevent disappointment, scholars are asked to take note of these arrangements and are warned that they should inquire whether any object or class of objects described in the guide to these galleries is available before visiting the British Museum to prosecute special studies.

Preparations are made for the continuance of excavations of the British School at Gaza. The lowest palace has to be completely uncovered, following out the great walls of the stone foundations; and a still more important group awaits us in the temples which must next be discovered. In them we hope to find sculptures and inscriptions. Everything from Gaza has a key value as being fixed in age by the close relations to Egypt. The excavations will be carried on by Sir Flinders and Lady Petrie, with Mr. G. F. Royds as before, also Mr. Harold Falconer, Mrs. Benson, Miss Ann Petrie, Mr. G. T. Maconachie, and Mr. Carl Pape. Thus in technical work this is a stronger staff than usual. Our difficulties lie in the provision for such work by the public, who regard knowledge as the first thing to be sacrificed when scaling down the claims of life.

The next number will appear early in the spring, in order to include some results of the fresh season.

The activity and lavish expenditure of the many American enterprises in the East makes a melancholy contrast with the deadness of England. All that is done by British work in Palestine is hardly equal to the service of one of the Chicago sites. The cause of our neglect is the blindness of our millionaires. One who was interested in Palestine work left over four millions to be swept into the Exchequer, instead of founding a body of research. All honour to the Rockefeller enterprises.

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All communications addressed Lady Petrie, University College, Gower Street, W.C.1, will be immediately dealt with, and also forwarded.